



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of the castle in order to fortify the walls of the building); and (6) the caldron (beneath the king's bed-room) which is the occasion of the king's blindness, contains seven boiling bubbles (M. E. *walmes*), which correspond to the seven wise men and which cease to boil when the wise men are put to death (this, over against the tent and the two dragons which are found in the rock beneath the pond in *Vortigern's Tower*).

To account for most of the differences between *Sapientes* and its source is obviously not very difficult. The change in the scene of the story was made, I imagine, in order to give more of local interest and of reality to the story. This change, in turn, necessitated the substitution of some other name for that of *Vortigern*. The third change was made in order to emphasize the falseness of the seven wise men, and the better to serve the purpose of the wicked queen, into whose mouth the story is put. The introduction of the old man furnishes a simple and natural enough addition. And the last two changes may be traced to the changes made in the first half of the story.

It is all but idle, I believe, to try to determine precisely what version of *Vortigern's Tower* served as the immediate source of *Sapientes*,—this, first of all, for the reason that much of the matter of the early chroniclers and romancers was probably current tradition before it was given permanent literary form; and, in the second place, because the redactor of the *Seven Sages* almost surely wrote from oral accounts. Incidentally it may be remarked that there is no motive common to *Sapientes* and *Vortigern's Tower* that does not appear in practically all of the versions, early and late, of *Vortigern's Tower*.⁹

KILLIS CAMPBELL.

The University of Texas.

⁹ Negatively, it can be said that the version of Nennius cannot have been the immediate source, since the name *Merlin* does not appear in his account, the name *Ambrosius* being used instead. The versions of Robert de Boron and Layamon were composed too late to be seriously taken into account here, and the same may perhaps be said of the version of Wace (usually dated about 1155), since the

CLAM, STOCKFISCH AND PICKELHÄRING.

In his introduction to *Die Schauspiele der englischen Komödianten* (D.N.L. 23, xciii ff.), Creizenach devotes considerable space to a consideration of the clown who appears under the names of *Hans von Stockfisch*, *John Bouset* (i. e., *Posset*), *Pickelhäring*, etc. The results of his investigations may be summarized as follows: Sackville created for himself the name and rôle of *John Bouset* or *Posset* (prior to 1593); Spencer that of *Hans Stockfisch* (1618); and Robert Reynolds that of *Pickelhäring* (the name appears for the first time in the collection of 1620).

In concluding his argument for the German origin of *Pickelhäring*, Creizenach says: "Reynolds schuf sich für seinen Gebrauch eine Abart des komischen Typus und legte sich den burlesquen Beinamen *Pickelhäring* zu, einem Gebrauche folgend, an den man durch Sackville = Bouset und Spencer = Stockfisch in Deutschland schon gewöhnt war. . . . Wenn Reynolds sich als clown einen Fischnamen beilegte, so tat er dies wohl in Hinblick auf den Stockfisch Spencer." Very good, but why did Spencer choose a fish name? Can't we get down at least to the turtle?

I wish now to offer a suggestion as to the turtle; what supported him I am not at present prepared to say.

Immediately after the passage quoted above, Creizenach continues: 'Other names for the clown have been preserved. Heinrich Julius

parent Western redaction of *The Seven Sages* was probably made by 1150 (Gaston Paris dates the old French metrical version *K* about 1155, and *K* was surely not the parent version). Hence, of the extant versions of *Vortigern's Tower*, that of Geoffrey of Monmouth in his *Historia*, written about 1136 and soon widely popular (see Fletcher, p. 116), would present the strongest claim as source, if it could be shown that the redactor of *The Seven Sages* drew upon written sources. But there is abundant evidence in *The Seven Sages* to support the theory of a basis in oral accounts; and there is certainly nothing in the transforming of *Vortigern's Tower* into *Sapientes* to discredit this theory.

calls the comical servant in the first version of his Susanna (1593) *Johan Clant*. We meet a similar name, *John Clam*, four times in Ayrrer's dramas, in the last of which he is expressly referred to as der engellendisch Narr. *Clam* or *clant* is doubtless a corruption of *clown*.¹ Concerning the phonetics of this explanation I have no doubt, but why seek such an explanation when a more natural one lies close at hand?

We know that from 1593 on English comedians were in Nürnberg¹ where they were seen by both Heinrich Julius and Ayrrer, whose works they profoundly influenced. We know the names of some of these comedians but not all. Why not assume that one of them, who played the rôle of clown, called himself, for some unknown reason, *John Clam*, after the familiar shellfish? This "engellendisch Narr" was used by Ayrrer in his plays and his name was either purposely changed to *clant* by Heinrich Julius, or else he made use of a corrupted form of the name. The change from *clam* to *clant* seems just as easy as that of *clown* to *clam*.

Now, if Reynolds called himself *Pickelhäring* because Spencer called himself *Stockfisch*, by Creizenach's own logic Spencer called himself *Stockfisch* because somebody *x* had assumed a fish name for his clown rôle. For the sake of argument I suggest that *x* = *John Clam*, a clown in one of the companies that performed in Nürnberg in the last part of the sixteenth century.

C. WILLIAM PRETTYMAN.

Dickinson College.

THOMAS AND MARIE IN THEIR RELATION TO THE CONTEURS.

In a well known passage of his *Tristan*, Thomas, referring to those who "solent cunter e del cunte Tristan parler," says that "il en cuntent diversement" and adds

oï en ai de plusur gent,
asez sai que chescun en dit,
e go qu'il unt mis en escrit.¹

The meaning of these lines is sufficiently obvious and Thomas, it would seem, clearly wants us to understand that he is acquainted both with what the 'conteurs' tell and what the poets have written about Tristan. Yet for a long time there was a little difficulty in interpreting the passage in this way. While 'conteurs' were thought to have been innumerable in France and in England before and about 1170, it was not known that there had ever existed, at that early date, a French poem on Tristan antedating that of Thomas. Indeed all evidence, it was supposed, pointed in the opposite direction. Industrious jongleurs busily engaged in telling the tales of Britain we met at every cross-roads throughout the first half of the XIIth century; but look wherever we would, we could not discover a poet at work on the Tristan legend until we reached the time of Bérout, Thomas, Chrétien, whose poems, it was added, were independent of each other. No wonder if between the two statements made by Thomas in the last two lines quoted above one felt inclined to accept fully only that which seemed in accordance with facts as we knew them? And until the last years most scholars would have been ready to sum up the matter in these words of Gaston Paris: "Il est clair que Thomas composait son poème pour un public qui connaissait déjà sous des formes variées les aventures de Tristan: il polémise ici² et ailleurs contre les versions courantes, et il essaie de donner au milieu de variantes contradictoires un récit logique et cohérent . . . Ces variantes étaient pour la plupart des narrations purement orales; Thomas signale ceux 'qui solent cunter e del cunte Tristan parler'; ils en content diversement, il l'a entendu de plusieurs gens, il sait ce que chacun en dit, et il n'ajoute qu'accessoirement et ce qu'on en a écrit."³ Yet no

¹ Ed. Bédier, I, II. 2116-18.

² G. Paris is discussing II. 2107-2123 of Thomas' *Tristan*.

³ *Romania*, VIII [1879], pp. 426-27.

¹ Cf. Cohn, *Jahrb. d. dt. Shakespeare-Gesellsch.*, XXI, 247.